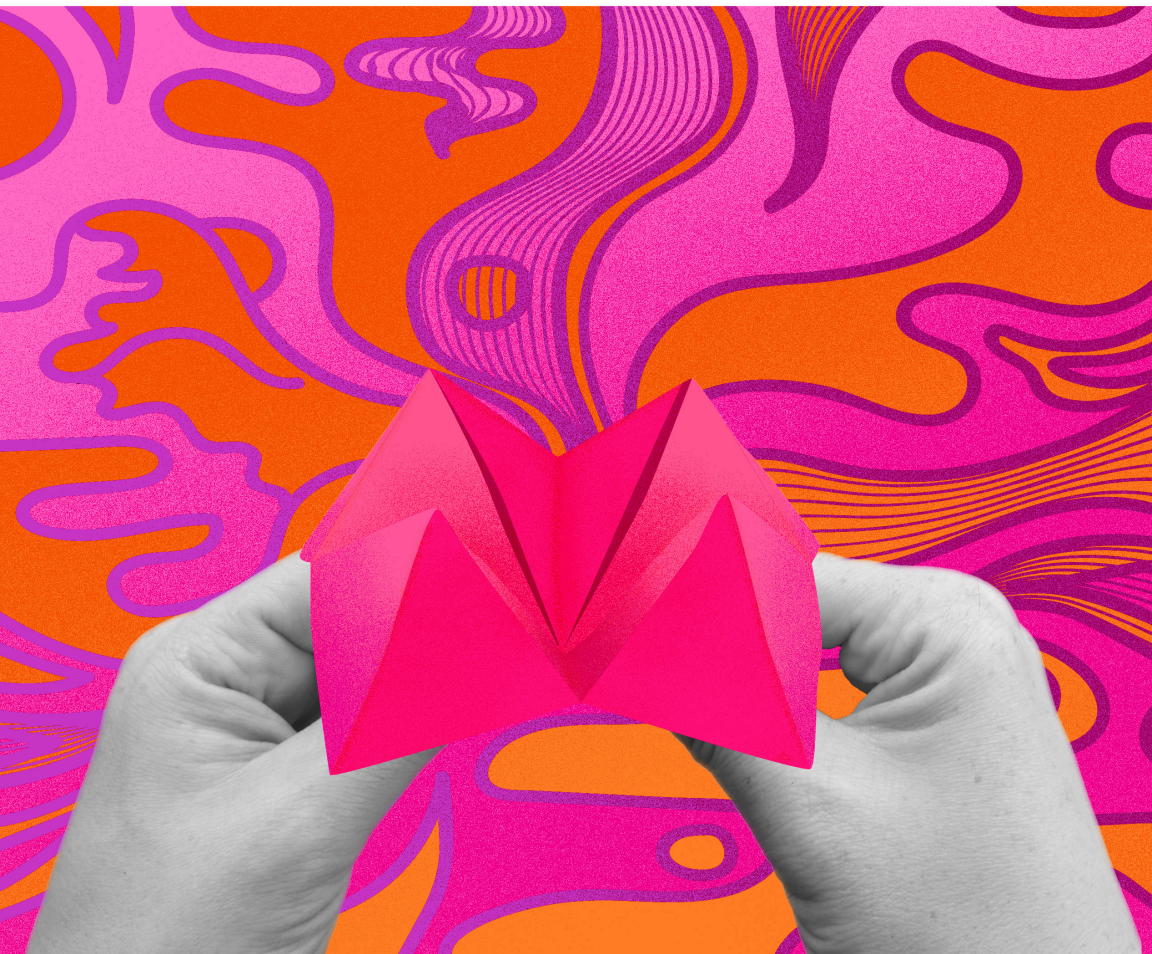


WITHIN TENSIONS

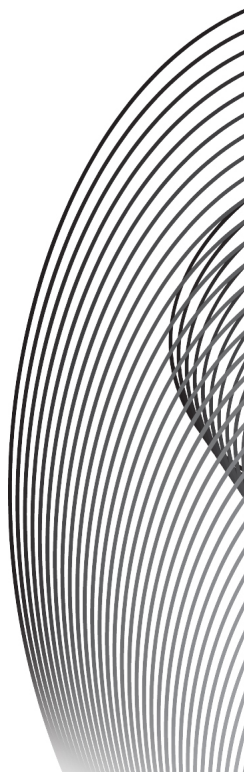


vol.13

CHANCE



WITHINTENSIONS



WITHINTENSIONS

January 2021
vol. 13

CHANCE

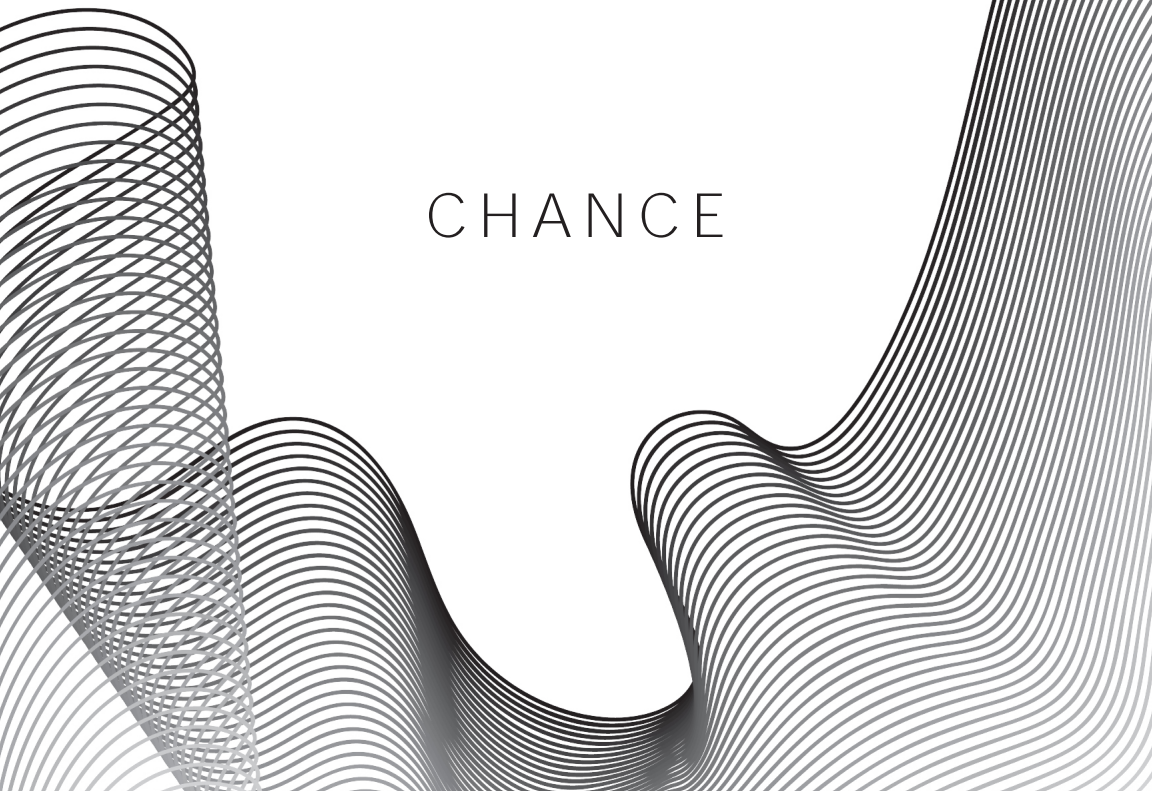


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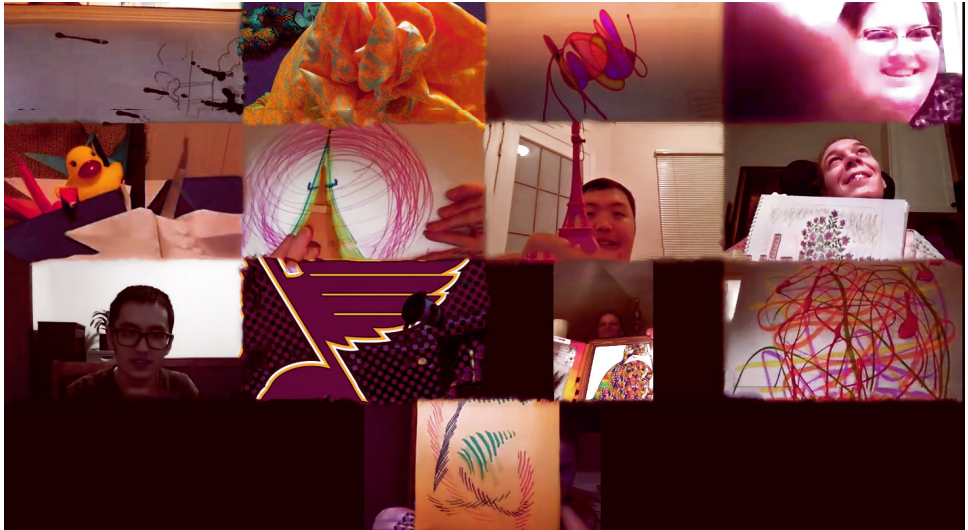
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We at Withintensions want to acknowledge that our work takes place on the unceded territories of the Skwxwú7mesh (Squamish), xwməθkwə́əm (Musqueam), and Səlilwətał (Tseil-Waututh) peoples. We want to recognize that these lands belong to the Indigenous peoples who have lived here far before the arrival of settlers. We also want to push beyond land acknowledgements to further encourage acts of reconciliation. Recognition is great but it is nowhere near where we need to be. Reconciliation is comprehensive and takes more than an acknowledgment for occupying land. We always support marginalised peoples right to protest.



Chance Encounter (2021)

This work was made during a workshop held with Kudoz Experience where everyone was asked to choose an object that made them think of Chance! The image itself becomes a collage made of chance through the participation of the audience and the gathering of their objects on screen.

On that cold Friday evening

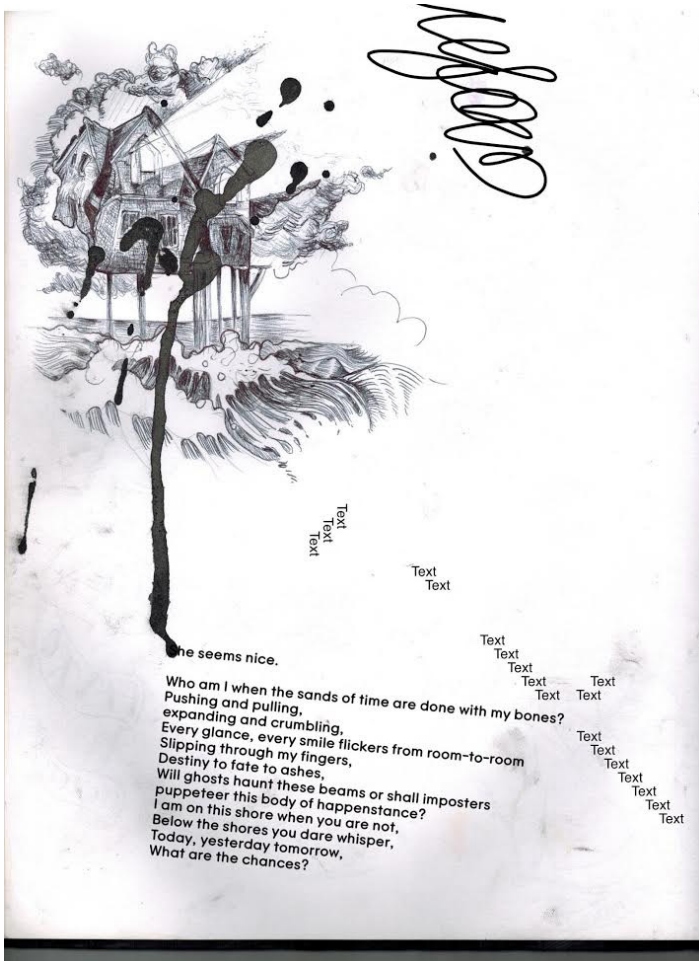
Elizabeth Boyd

That my meeting would run long
That my train would be late
That the store would be closed
That the restaurant would lie in wait

That there'd be a long line
That the one seat was open
That we'd both be wearing blue
That a hello was spoken

That I'd get there just in time
That we'd choose the same wine
That you'd read that author too
That your eyes would meet mine...

What are the chances



he seems nice.

Who am I when the sands of time are done with my bones?
Pushing and pulling,
expanding and crumbling,
Every glance, every smile flickers from room-to-room
Slipping through my fingers,
Destiny to fate to ashes,
Will ghosts haunt these beams or shall imposters
puppeteer this body of happenstance?
I am on this shore when you are not,
Below the shores you dare whisper,
Today, yesterday tomorrow,
What are the chances?

Allison Chow, *She
Seems Nice* (2021)

Untitled (2020-2021) (Ongoing)

Kaila Bhullar

Shot with Canon AV1 on various expired/distorted film

Chance is being at the right place at the right time. Meeting people who fill your soul, and stumbling upon happy mistakes.













I Can't Let Go (2021)

Opal Mclean

I can't let go
afraid of a love affair
baby don't worry
I'm in no hurry
gonna be around
if you're feeling down

put me to the test
let me know
I'm still free
That's all I ask of you honey

first in line
Let me tell you now
'Cos I love you so
it ain't no lie
I waste my time

You don't wanna hurt me
I ain't gonna let you
baby can't you see
I'm alone with you

If you need me
leave it there
It's magic
pretty birds
last when things are rough
Gonna do my very best

you can take your time baby
get to know you better
change your mind
give me a break
So much that I wanna do

I think you know
if you let me try
I dream I'm alone
'Cos you know
as long as we're together
you're all alone
got no place to go

Listen to some music
go dancing
go walking
just talking
get to know you better
I can't get you off my mind

Gotta, take a chance
Take a chance on me

*lines subconsciously chosen and
fragmented from Take a Chance on
Me by ABBA from Mamma Mia!

Search and You Will Find (2021)

Ania Dziewonski

Slumberishly, she peers through a doorway rocking the ship and making a mess of a suspiciously vacant dining hall. By chance, a table set to her liking. An opportunity to quench her thirst.



Fate < Chance (2021)

Audrey Shiu

"Chance < Fate" is based on how the word Chance is synonymous with words like "Fate" and "Luck". When I think of "Chance", I think of the mathematical probability in how things happen. While it can be calculated to present the highest chance of something happening, unless it is guaranteed to be 100%, the happenings of those calculations can still lead to failure. This uncertainty often leads to leaving something to Chance, or better known as Fate.

By leaving it up to Chance, it is often a gamble whether it is in your favour and this is as much Fate. This is where I thought of the idea of playing a board game; where one desires a certain roll of the dice in order to progress to a certain point and achieve an objective at the same time. This piece is designed to resemble a board game. The Infinity sign is the spaces where the game pieces, resembling us, the players, move around the game of life. These spaces do not have a clear beginning nor end, as this game of Chance seemingly goes on forever. I chose to use red for the spaces because with the words: Chance > Luck > Fate, I am reminded of the Asian belief of "The Red String of Fate"; where, most commonly, it is believed that everyone has an invisible red string around their finger, connecting them to their 'soulmate' where they are destined to meet one another in a certain time

and place. Using this concept loosely, I combined it with the "Hands of Chance/Fate". The hands are a literal and figurative representation where we each have a certain hand in where life leads us. To deal with Chance is also to accept and succumb to all outcomes; the favourable, the unfavourable, and the unexpected.



Admit I Won (2020)

Pamela Chen

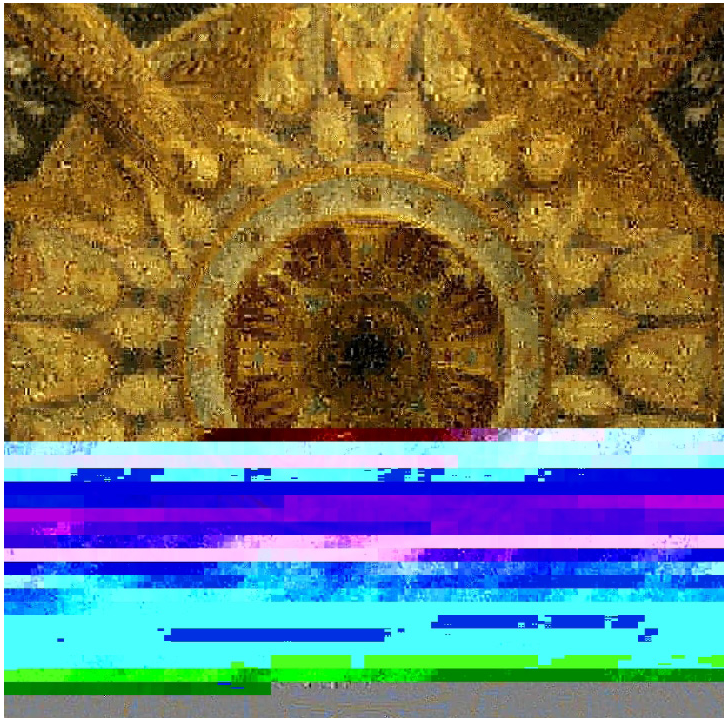
Through this illustration, I wanted to humourously capture a contrast between the carefree joviality of playing games and the impulse to win and succeed. The bright cheerful yellow emulates the whimsy of carnivals and fairs but is offset by hints of peach and green to create a jarring palette. An iconic red ticket with the customary phrase "Admit One" now reads "Admit I Won" in a Surreal twist. The coupon's central composition symbolizes tunnel vision and human nature to seek out rewards, take chances, and ignore red flags.

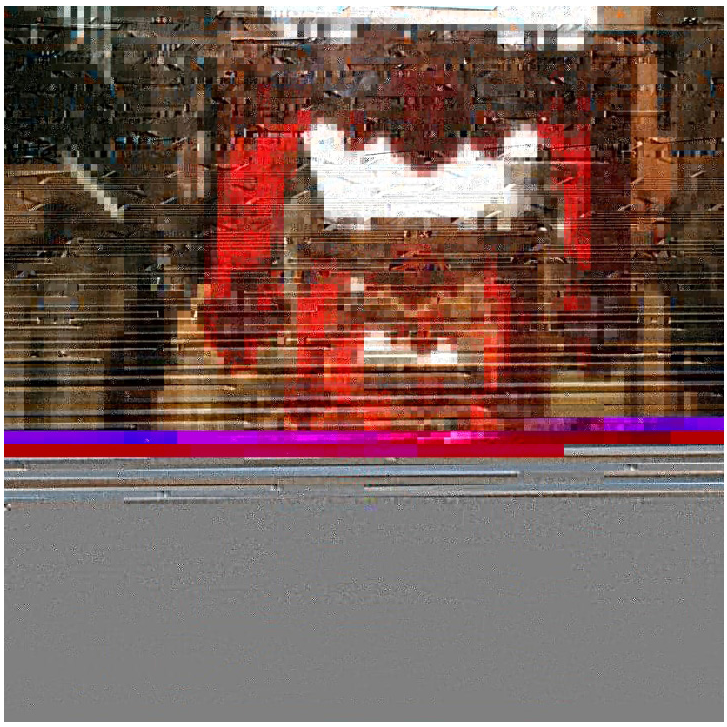


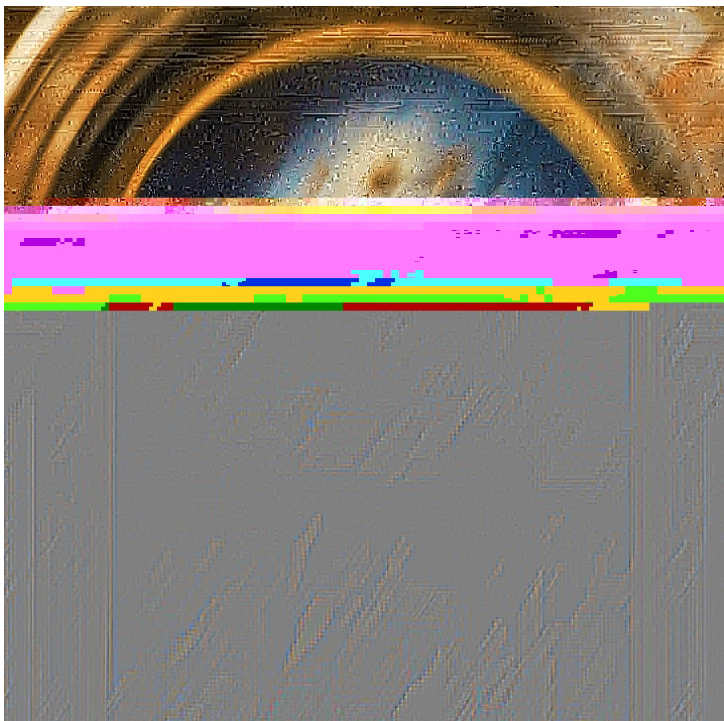
I Would Like to Save a Copy (2019)

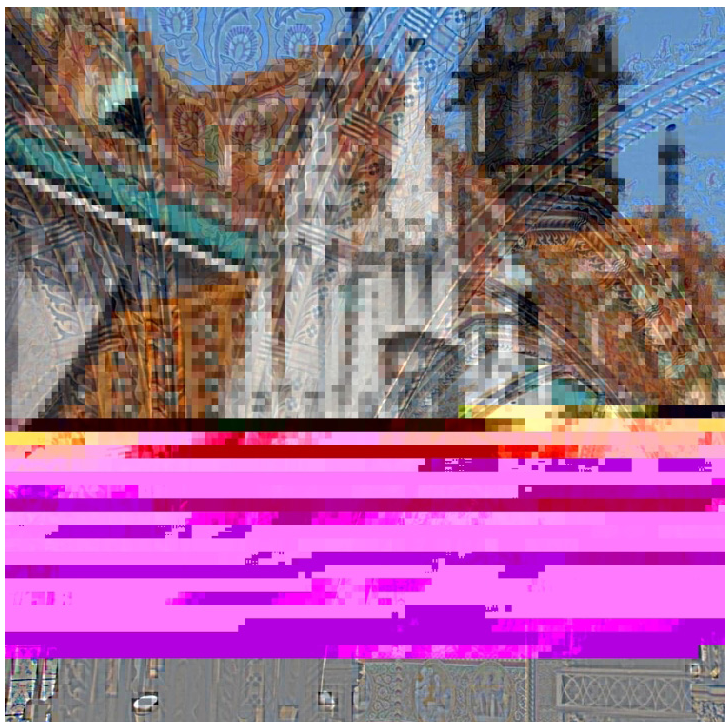
Francisco Berlanga

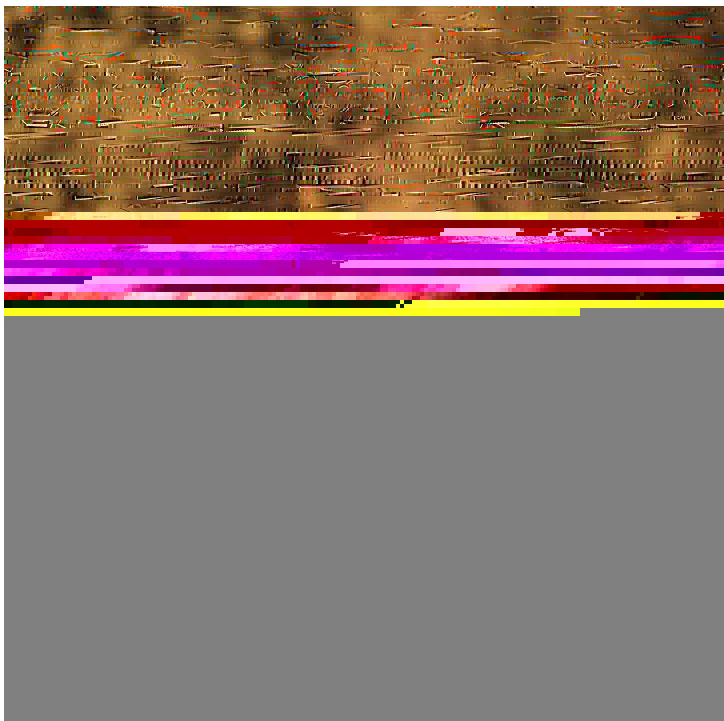
In 2019, I went on a trip to Europe with my family. When I returned, I meticulously compiled the best 288 photos I took to post to instagram. However, as I uploaded them I would occasionally get an error message and rather than the image being posted and a copy saved to my phone, a corrupted image was saved in its place. These 7 corrupted photos are the product of my phone's failure to upload my 288 images. They have been distorted and combined with other images; new images reinterpreted by their circumstance. I think these images were my phone's way of telling me to condense my image choices. Through the chance process of production, these images are now a new record not of my trip but rather of my attempt to distribute my trip on instagram.

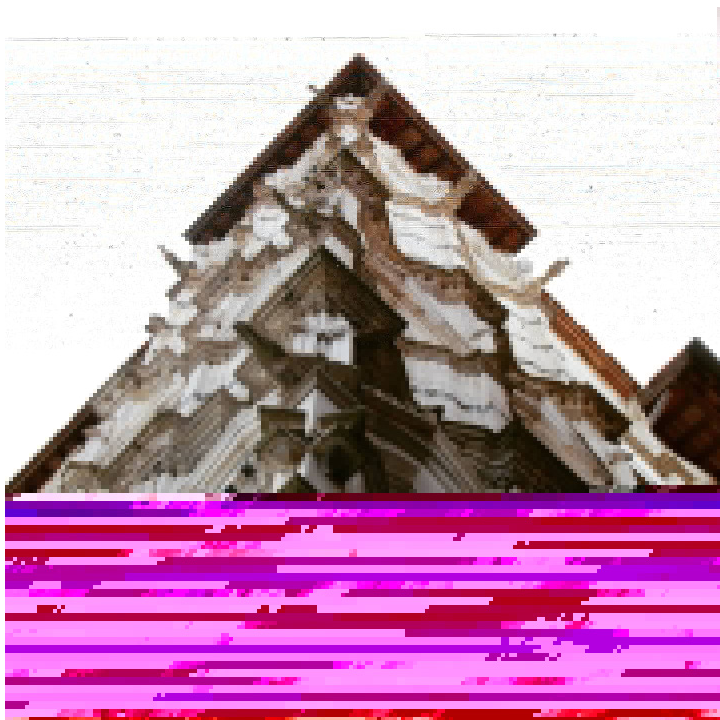


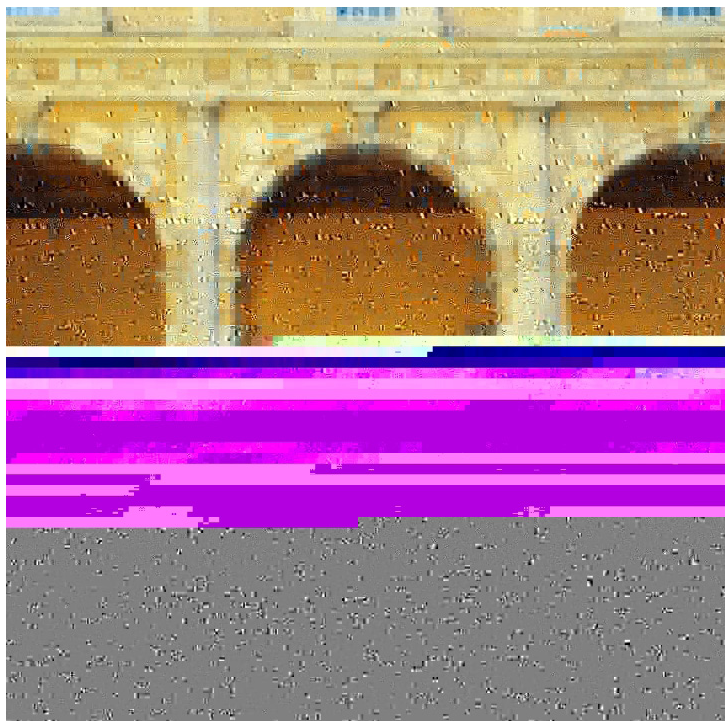












Untitled (2019)

Wooden Box, Soil, Mini Rake

Victoria Mulja

When researching the element of chance in art, something that always comes up is where artists try something new within their practice. A common example used in chance art is Marcel Duchamp's readymade series; his most famous being Fountain (1917)

Back in the 2019 fall semester, our professor gave us a drawing assignment, where students are to use unconventional drawing materials of their choice. This gave us a chance to use an everyday tool that we do not normally use in our art practice. I chose soil and gardening tools because they remind me of my mom, who does gardening as a hobby. Using soil as a base to draw was proven difficult due to how much soil went into the box. In addition, coming up with an abstracted drawing was difficult because it requires me to think outside of the box. After much trial and error, I had come to the conclusion that I must use a thin layer of soil and one unique tool to produce abstract art.

Though this work may look complete, there can be endless possibilities on how one can create soil art using trial and error with different gardening tools.



Star Gazing (2021)

Katerina
Tzingounakis

Possibilities
presented in
opaque colour
and light.



Cute Picnic (2020)

Katerina
Tzingounakis

Intention colliding
with reality with
a lingering sense
of mundane
sensitivity.



Motions (2020)

Katerina
Tzingounakis

Characters
revealing
themselves to us
in inadvertent
actions, a
malleable sense
of self.



Wind-Up (2018)

Katerina
Tzingounakis

As much as we try,
we cannot control
the outcome
of anything.
Attempts at
putting into
motion our various
selves in the
future.



~~Rolling the Dice~~ (2021) NatalieChan

This mini-series was a practice of chance, and unexpectedly, of self control. Like blackout poetry, I began with predetermined text and crossed out words to create new meaning. Instead of consciously crafting the outcome, I rolled the dice to determine which words were removed. I found there to be an innate desire for words to make sense: there are words that jump out at your subconscious, that demand to be seen and heard, that capture the sentiments of the passage. I wrestled with the exercise every time the dice rolled and landed on a word I did not want removed; the predetermined narrative I didn't realize I already had in my mind revealed itself when I saw that it was no longer being supported by the words in the excerpt. The exercise also showcases the mutability of language and explores the notion of censorship: how does the removal of a single word change the entirety of the meaning, and what does it

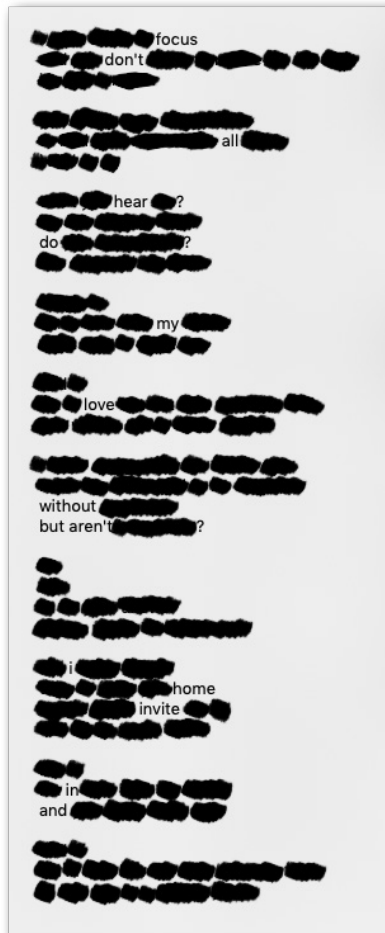
mean when suppression is involuntary or even against our will? This has been an exercise that examines how, when Chance demands that we let go of the reigns, to be okay with unexpected outcomes and learn to embrace them (or at least make sense of what we have been given).

Barthes, R. (1977). *The Death of the Author*. Image / Music / Text, 142.

comité invisible (the invisible committee). (2014, October). To our friends. The Anarchist Library.

Ellish, B., O'Connell, F. (2020). *my future*. On my future - Single. Interscope Records.

Chan, N. (2020). *note to self*



Natalie Chan,
Focus Don't (2021)

insanity, his assigns himself
his "insanity." — assigns himself
himself — confess — guilt — continues
disaster — disappearing. — world.
— of — disappearing. —
— bird — anymore, — at — other —
— with — that —
— hubris — has —
game

Natalie Chan, *Insanity, His Assigns* (2021)

Francisco
Berlanga



Meet the Team

We write with intention & dwell within tensions. We are artists who have been left without an aim for how to continue engaging with art in the absence of institution. Our goal is to provide a place where we can write about new ideas, old ideas, and bad ideas. We are by no means professional writers, we inhabit a place between the seriousness of academic writing and the frivolity of passing thought. We will often succumb to clichés and trends as they pass us as we all often must.

We hope to present unique thoughts for you to consider. Our writing speaks for no one but ourselves. We do not reduce the similar experiences of others to what we have experienced. We invite you to critically engage with the content, to challenge and be challenged, to test the tensions in question.

Francisco Berlanga is a contemporary artist who studied at Simon Fraser University. He obtained his BFA in Visual Arts with a minor in Interactive Arts and Technology. His practice is based on questioning identity, particularly his connection with his own Mexican culture and how one can inhabit a culture while being partially absent from it. He engages in discourses with his own identity through the creation of traditional Mexican “manualidades” or crafts, his work makes connections between traditional Mexican aesthetics and contemporary visual language. His practice engages with concepts of inaccessibility and the role memory and language can play when someone is distanced from their own culture. He attempts to bridge the gaps between his personal and cultural identities by forcing connections between them and by trying to understand the limitations that these identities impose upon each other.



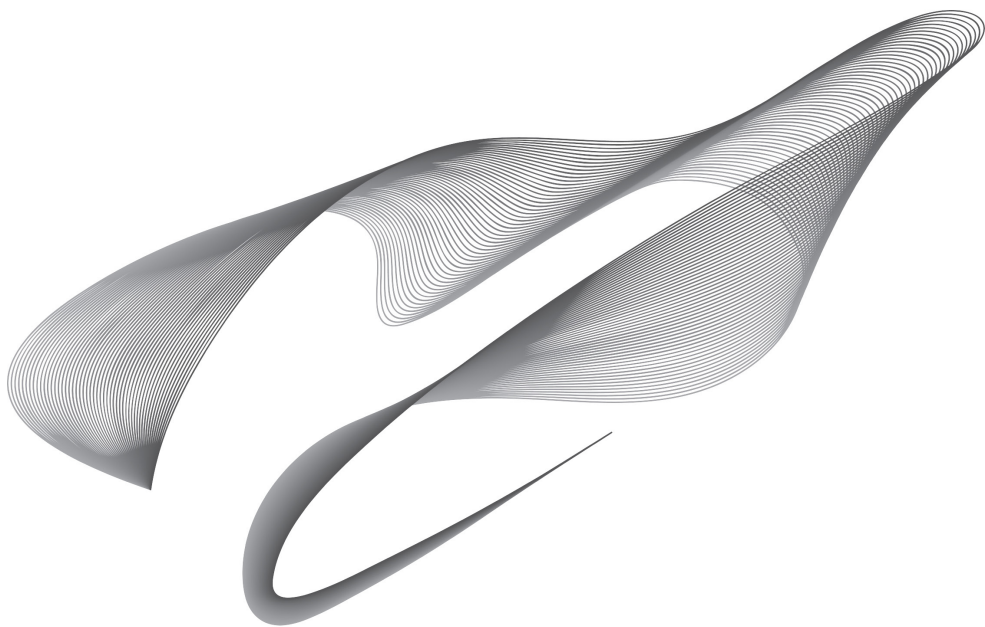
Natalie
Chan

Natalie Chan recently completed her BFA in Visual Arts at Simon Fraser University. Her practice often focuses on the relational aspects of people & places, as well as the inner turmoils & complexities of the human condition. In the creation of her works, she aims to highlight the ideas of reflection, healing, and reconciliation as tangible possibilities in each encounter. Her latest interests include learning how to tattoo, in understanding both the technical skills & intimate relation between artist and the livelihood of their canvas.



Opal
Mclean

Mclean is best described as the "selfish artist" meaning her practice entirely revolves around herself. Her work often relates back to a mental psyche that cannot be described by words alone. Instead, it can be described by an action. A reference to a state of being or a performance that lends to the way her brain functions. This manifestation and documentation of different processes becomes her tool to relate to the outside world. Her own existence comes into question in a way that so many experience in their own daily life. This experience becomes a social, cultural, and political connection to her projects. Her work becomes both alienating but connecting in a shared experience that translates through different media.



We put out new issues every month with a different topic.

We are always looking for submissions and opportunities to collaborate so check out our social medias.

on instagram:
@withintensions

or email us at:
within.tensions@gmail.com

If you want more information, feel free to contact us.

Our next issue will be on the topic of "Duration" and submissions are now open.

See you next month!

Acknowledgements

Withintensions would not have been possible without the works of Francisco Berlanga, Kaila Bhullar, Elizabeth Boyd, Natalie Chan, Pamela Chen, Allison Chow, Ania Dziewonski, Opal Mclean, Victoria Mulja, Audrey Shiu, and Katerina Tzingounakis

Special thanks to the Kudos Experience team for there collaborations with us this month.

We would also like to thank Francisco Berlanga for his design and social media contributions, Natalie Chan for her assistance in coordinating and Opal Mclean for her editorial work.

We are excited to share our future works with you and we hope to provide more opportunities for artists alike.

